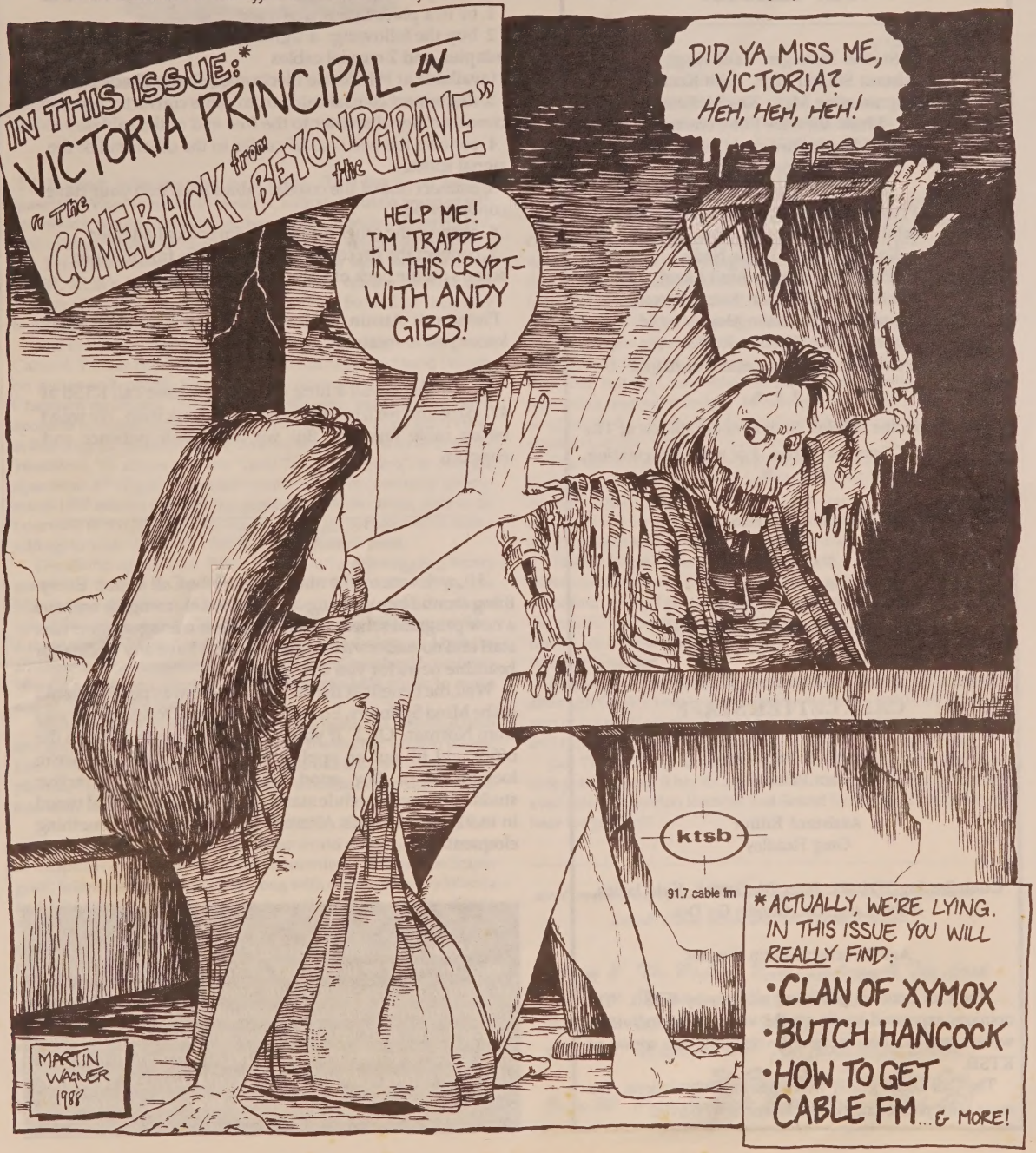
THE Call Letter

June 1988 Vol. 1 No. 9

The Call Letter is the official newsletter of KTSB-student radio at The University of Texas at Austin.


IN THIS ISSUE:*
VICTORIA PRINCIPAL IN
"THE COMEBACK from BEYOND the GRAVE"
HELP ME! I'M TRAPPED IN THIS CRYPT- WITH ANDY GIBB!
DID YA MISS ME, VICTORIA? HEH, HEH, HEH!
ktsb
91.7 cable fm
MARTIN WAGNER 1988
*ACTUALLY, WE'RE LYING. IN THIS ISSUE YOU WILL REALLY FIND:
•CLAN OF XYMOX
•BUTCH HANCOCK
•HOW TO GET CABLE FM... & MORE!

ktsb

91.7 cable fm

Station Manager Keith King
Assistant Station Mgr. Scott Kentros
Programming Mgr. Ken McKenzie
Music Director Rob Forman
Assistant Music Director Laura Martz
News Director Sara Beechner
Sports Director John Madani
Production Director Charles Youngs
Public Affairs Director Kristy Bartlett
Business Mgr. Jackie Nadler
Publicity Director April Lloyd
Publications Director Sara Pevaroff
Promotions Director Alexis Arnold
Underwriting Director Rob Stevens
Technical Director Lester Polchlopek

• • • •

KTSB is the official student radio station at The University of Texas at Austin. For more information, drop us a line or give us a call.

mailing address:
KTSB
P.O. Box D
Austin, Tx 78713-7209

business phone: 512-471-5106
request line: 512-471-ktsb

CALL LETTER STAFF

Editor & Publisher
Sara Pevaroff

Assistant Editor
Greg Headley

Contributing Writers: Peter Blackstock, Kyle James, Robin Longman, Goodie Go Dot

Art Director: Martin Wagner

The Call Letter is published monthly by KTSB. The opinions expressed herein are the views of the individual writers and do not necessarily represent the views of KTSB.

The Call Letter gladly welcomes any submissions. For more info, please contact the Editor at 471-5106.

HOW TO GET CABLE RADIO

KTSB is currently transmitting its signal through cable radio. We do not have an FM frequency but we're trying real hard to get one. In the mean time, here we are on cable. So what you need to do to receive KTSB in your home is:

1. be in a place that is wired for cable
2. buy the following: a signal splitter , an FM coaxial adapter, and 2 coaxial cables (available at Wholesale Electronics, Radio Shack)
3. disconnect coaxial cable from cable converter box and connect a signal splitter to the free end of the cable.
4. connect the two coaxial cables to the other end of the signal splitter.
5. connect one of the coaxial cables back into your cable converter box
6. connect the other cable to an fm coaxial adapter
7. connect the fm coaxial adapter to the fm antannae screws on the back of your stereo receiver.

Please call Austin Cablevision at 448-1000 to let them know you're receiving cable stereo service.

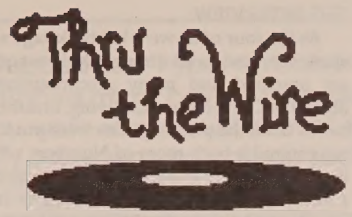
If this is still a little confusing, please call KTSB at 471-5106 and we'll be glad to help you hook it up. We won't be on cable forever. But we need your patience and support.

Hi, welcome to the ninth issue of the Call Letter. Everything around here is being changed and rearranged; we have a new program schedule, a new station manager, some new staff and no underwriting and we don't have any updates or headline news for you this month.

Well,the benefit at the Loft on May 26 was peachy thanks to the Mind Splinters, Ed Hall and 2 Doors Down (all the way from Norman, OK.) If you're interested,come down to the office and fill out an application to be a dj this fall, we're looking for a few good women and some attractive studs...the new schedule starts June 1 so keep the dial tuned in to 91.7 for Austin's Alternative...and now for something eloquent...

The only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing but burn, burn, burn, like fabulous Roman candles exploding like spiders across the stars and in the middle you see the blue centerlight pop and everybody goes "awww!"

Jack Kerouac- "On the Road"



THE TEXAS INSTRUMENTS
Sun Tunnels by Robin Longman
(Rabid Cat)

T.I. is good; quite possibly even great. That has never been a question. What's been up in the air is, with their subtle brand of self-promotion, would they ever get the attention that they deserve. But, with critical interest aroused by their first full-length album (1987's *The Texas Instruments*), increased airplay on local radio stations (KTSB, KLBJ's Local Licks) and the recent release of their *Sun Tunnels* album the Texas Instruments should be well on their way to popular recognition.

One of the few bands left from the long gone days of the Beach Cabaret, T.I. has had the same lineup since day one; David Woody on guitar and vocals, Ron Marks on bass and vocals and Steve Chapman on drums. Their steady following has been held with sporadic but often incredible live shows and some fairly good vinyl. A four song EP, *More Texas Instruments*, was followed by a cut on the *Woodshock '85* album and the *"Good Times in Rhythm/The Thing in Apartment B"* single. The aforementioned Spot-produced eponymous 1987 release won the trio some national coverage, such as an interview in the January 1988 issue of Option. Somehow this didn't add up to what it should. But *Sun Tunnels* can't miss.

The album opens with "She's My Muse," a hip-wiggling barely controlled frenzy in the best T.I. style. It is followed by the Minutemen's "Life as a Rehearsal" (one of two songs on the album not written by the band). The bouncy but flowing bass line provides a showcase for Marks' inimitable manner of playing, and bongos add flair to the arrangement. "Floating Off to Greenland" combines Woody's deadpan singing and semi-psychedelic music to make one of the record's best cuts.

The acoustic "Little Black Sunrise" is a beautiful, peaceful tune and may actually be an improvement to the electric version played live. Wrapping up side one is a rerelease of a long-standing crowd pleaser, "The Thing in Apartment B," a laid back jam that changes suddenly into enveloping insanity.

The country flavored "Watch'n It All Go Down" starts off side two with the trio's observations on the world and an up-front taste of Chapman's wonderfully quirky drumming. "A Seascape Scapegoat" follows; a strong rollicking song with terrific piano by Woody and Chapman. The weakest cut on the album, "Some Kinda Surprise," is a lesson in discordance not quite pulled off, but the mood is saved by Bob Dylan's "You Ain't Going Nowhere," with banjo by Not For Sale's Mike Chester and producer Spot on viola. Not surprisingly it fits in well with the T.I. compositions.

The album's title song, "Sun Tunnels," is an intricate instrumental in which Woody's superb guitar riffs intertwine with Marks' rolling bass line. The final cut, "The Daily Image," is a fast-paced danceable rocker that bears resemblance in places to the Beatles' "Run For Your Life" but manages to retain that unique Texas Instruments sound.

As a whole *Sun Tunnels* is more consistent than their first effort. The full sound comes surprisingly close to capturing the intensity of their live performances, and the group's talent is blatantly apparent. The songwriting is good, the lyrics are intelligent and socially perceptive — what more could you want?

Knowing The Texas Instruments, the next one will be even better.

✈ ✈ ✈

GO DOG GO
Just Throw Money by Goodie Go Dot
(Doghouse Productions)

OK, so most of the male segment of the audience at Go Dog Go's shows is probably there to watch lead singer Jennifer Cook as much as they are to hear the music. Regardless, this band has definite musical talent and potential, and its new six-song cassette *Just Throw Money* provides a glimpse of it.

I say "glimpse" because it isn't quite as strong as I was expecting. Their song "The Rain" from the 1985 local compilation album *Bands On The Block* was one of the best cuts from that record, more than holding its own in the distinguished company of early efforts from first-rate local bands such as the Wild Seeds, True Believers, Doctors Mob and Zeitgeist (now the Reivers).

Since then the band's progress has been slowed by numerous lineup changes. Since the recording of this tape, in fact, long-time bassist Kelly Bell and recently-added guitarist Kevin Enochs have departed, leaving Cook (who also plays rhythm guitar) as the only remaining original member. However, since Cook is the primary songwriter, *Just Throw Money* should still be a fairly accurate representation of the current lineup's sound.

The tape's first two songs are winners. "December" is a darkly melodic tune that highlights Cook's rich and powerful voice. "One Nation" follows, a catchy, rhythmic tune that's probably the strongest cut on the tape (taking into account not only the quality of the song but how also how well it was recorded).

The tape begins to bog down in the middle, though. None of the next three songs seem particularly distinguished, and by the middle of the fourth song I got the feeling I was listening to "generic Go Dog Go music." Fortunately, the closing tune, "I-35," comes to the rescue, an intense rocker well-suited for driving the highway for which it is named.

The overall sound quality is decent for a local cassette release, although Cook's vocals are unsteady at times. But in all fairness, part of the problem was the band didn't have the proper equipment and time to get as good a recording as they would have liked.

Just Throw Money doesn't quite live up to this band's considerable potential, but it has its moments and is worth checking out. It's available at Waterloo Records and Sound Exchange if you'd like to hear for yourself.

---

next month scoop....Thursday nite Feature Albums
catch these classics at 10:00 p.m.

June 2 The Pogues- Rum, Sodomy & The Lash
June 9 Television- Marquee Moon
June 16 Moby Grape- Moby Grape
June 23 Midnight Oil- Ten, Nine, Eight, Seven, Six, Five, Four, Three, Two, One
June 30 Peter Gabriel- Peter Gabriel (3rd LP)

XYMOX

Numbers, Houston
April 15, 1988

"But they said at 4AD that we were supposed to get here at 7:00 for the interview."

"They're having soundcheck, no one gets in. Come back at 7:30."

"I knew this wasn't going to work."

So began our trek for an interview with Dutch band Clan of Xymox, on the 4AD label. Earlier that week a friend of mine, Debbie, had called the label and supposedly been able to set up an interview easily. Perhaps *too* easily. So me and three friends, Lisa, Erik and Tina, set off for Houston on a Friday afternoon armed with tape recorder, pad, pen and a name from the label we could use if we met up with any resistance. After the first snub we took off for the Daiquiri Factory for some kamikazes, "to loosen up a little." 7:30 rolled around and we were back at the side entrance of Numbers, not having much better luck than before.

"But we talked with Sherry Omar at Thirsty Ear Records, she set it up."

Robert, the stage manager, was being less than helpful when he called down someone who turned out to be their tour manager, a certain Rene de Heij. He knew all about it. Then Robert asked, "How would you guys like to do a favor for the band? Then I can guarantee you an interview after the show."

Ten minutes later we found ourselves tearing down IH45 on the way to the airport, carrying sixty dollars and a passport courtesy of Meneer de Heij. We were to pick up a box for the band containing promotional t-shirts. "I hope we make it back in time, it'll be close."

There was *one* plane that was not running on schedule that night in Houston. Southwest flight 269 scheduled to arrive at 9:20 was running thirty minutes late. "I knew this would happen!"

Arriving at the package pick-up located down the street, our shock and dismay was great indeed to discover the flight arrival time had been pushed back to 10:00. That didn't include the twenty or so minutes that had to be allowed for the package to get from the plane to the pick-up area.

10:00...10:05...10:15...where was it?! After having read every sign and brochure to be found nothing remained but pacing, and cursing under our breaths. Finally the truck arrived. "I don't have a Mr. de Heij..." The complete breakdown was seconds away when I spotted the pink packing slip. "Clan of Xymox, that's it!"

One minute later we were racing twenty-five miles per hour over the speed limit back up IH45. The key phrase for the trip back: "Watch for cops, I'm serious!" Running up to Numbers, box in arms, we heard the beginning strains to "Medusa." Made it!

THE INTERVIEW:

As the four of us were led backstage after the show my mind raced through the list of questions we prepared and many preconceptions held about the Clan of Xymox, a living, breathing 4AD band. Soon the presumptions were put to rest as we entered a back room of Numbers where the members were relaxing after the show along with a small entourage of roadies, managers and who knows what other people. There we met Ronnie Moorings, Anke Wolbert and Pieter Nooten, the core members of the group. Ronnie said, "So you want an interview. Follow me."

I didn't really know what to expect upon meeting a constituent of the rather elite corps that are signed on the 4AD label. Dubbed the "hyper-art" label by some, I had the idea that the members might have a pretentious air about them and feel that they were somehow "above" the mundaneness of an interview with a burgeoning college radio station. I couldn't have been more mistaken. The best adjective to describe Ronnie Moorings, guitarist, lyricist and vocalist for the band (and who we talked to) would be laid back. "We're all people," he explained when asked about the differences between European and American audiences, "all pretty much the same."

He describes himself and the group as "very lucky" when explaining the conception of and rapid success achieved by the group. Originating from the small village of Nijmegen in the South of Holland, he had never really thought about being in a band. Having no formal musical training or knowledge other than a few guitar chords, he played in the local band, "instead of playing football." He still was never actively interested in forming a band until college. Those were the "roaring days in Europe" and it was there that he met Anke Wolbert. Together they wrote and played a couple of songs and recorded a mini-album entitled *Subsequent Pleasures* of which about 500 copies were made. This was all only three years ago, in 1985. They then enlisted the talents of Pieter Nooten and made a demo tape, which they sent to 4AD Records. One week later, Ronnie got a call from the company asking, "Why don't you come to England?" They went. "It was all very unexpected. We still really can't believe it."

by Kyle James

Dubbed the "hyper-art" label by some, I had the idea that the members might have a pretentious air about them, and feel that they were somehow "above" the mundaneness of an interview with a burgeoning college radio station. I couldn't have been more mistaken.

In the course of the conversation, Moorings made references to other 4AD projects and groups. He explained that being a smaller label many of the groups know each other and often collaborate, as with This Mortal Coil, or the *Lonely Is An Eyesore* compilation album. Although not as big as say Virgin or Capitol, for an independent label they are relatively large and influential and have quite a sizeable following, especially in Europe. We also inquired about 23 Envelope, the production company who designs many of the 4AD album covers, all being very distinguishable and contributing to the "hyper-art" appellation. But alas, the company, per se, no longer exists, having broken up soon after completion of the work on the *Lonely...* project and the recent David Sylvian album. But Nigel Grierson, the creative force behind this organization is still working, just now under his own name. And as Moorings put it, "Nigel Grierson *is* 23 Envelope." He also directed their video for "Moscoviet Mosquito."

We asked Moorings what the deal was with the name of the band. On the first album, because of the ambiguous nature of many of 23 Envelope covers, one really couldn't tell if the name was "Xymox" or "Clan of Xymox." Then on *Medusa*, it clearly says, "Clan of Xymox." But on the latest EP, *Blind Hearts*, only the word "Xymox" appears on the cover. "It's both. We really didn't think anyone would notice. It was pretty much up to the artists who designed the cover. Maybe they wanted to conserve ink. It doesn't really matter."

Every interview with every musician usually gets around to the question of influences. And soon that was next on my list. "Well, I listen to a lot of records, and obviously you are influenced by new music that you hear. Of course you can see that I'm definitely not influenced by Madonna, although others do exist. I don't have my heroes." He continued to explain his desire to avoid mentioning a specific influence and then having someone say, "Oh, he must sound like the band he likes most." He wants to be taken for himself, not for whom he listens to. Then, how did their unique style and sound come about? Moorings suggested it was more a result than a conscious endeavor. It came about by the way they learned their instruments. Keyboards were the starting point, so obviously more sustained chordal structures and harmonic layering ensued rather than flashy guitar riffs. Even the guitar has a slightly keyboardish feel, emitting a hollow wail in lieu of a biting scream.

Ronnie, Anke and Pieter all play keyboards on their albums, while Anke doubles on bass and Ronnie handles the guitar parts (he plays guitar exclusively on stage). "Of course, I think I'm the best, " he grins. The core members have been augmented by two others on this tour because as Ronnie says, "Concerts shouldn't be boring." As far as touring itself, they love it. They were originally scheduled to end the American leg in Los Angeles, but were asked by the promoter to do three more shows, in Houston, Dallas and New Orleans. When asked about their impressions of America, we learned it was the group's first time in the States, and the impressions were positive.

A new LP is "hopefully" going to be in the stores in September, -- "repeat, hopefully." "The songs are all written; they are still in very rough stages. And you never know going into the studio what is going to come out. Things always change; you may get a great deal of inspiration about how a song should sound or where it should be headed, or you may decide you hate it and throw it away. It keeps things interesting." When asked about any stylistic evolution he thought would take place on the new vinyl outing, the response was, "Stylistically-wise, pretty much the same."

We were also interested in the recent work of one of his fellow musicians, Pieter Nooten and his late 1987 release, *Sleeps With The Fishes*. "Pieter was interested in working with some songs we had when we first started and we hadn't been able to use yet." About the reworkings of earlier Xymox themes from *Medusa* et al, he explained how Pieter didn't have enough material to make an entire album so he had to borrow some. "But we think he did a really good job with them."

By this time I was nearing the end of my list. The pounding bass that reverberated from the dance floor through the walls of the room was getting on everyone's nerves and we didn't want to keep Moorings any longer than we thought he wanted. We thanked him heartily and on the way out his last words to us were, "You are very nice people." Pretentious, no way.

POSTSCRIPT:

We didn't even get a t-shirt! They sold out of the contents of the box we almost broke our necks and nerves to get. Oh well, maybe next year.

KTSB
PROGRAM SCHEDULE

UT student radio -91.7 cable fm

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7	Alternative Rock						Occidental Music
8							
9							
10							Oriental Music
11							
NOON							
1	Blues	New Sampler	New Age Electronic	Reggae	Pop History	Folk	
2							
3							
4							
5							
6	Campus Community Calendar/News & Sports Pacifica National News Service					Demos	Sports
7							Guest DJ
8							
9							Poetry
10	Reggae	Psychedelic	Feature Album	Feature Album		Hip Hop	Avant Garde Jazz
11				Industrial			
MID							
1					Metal	Hardcore	
2							
3							

This is the KTSB (top 40?!) playlist for May 1 through May 21. These are the most frequently played albums for that period. If you like what you see then tune in.

1. **Texas Instruments** *Sun Tunnels* (Rabid Cat)
2. **Poi Dog Pondering** *Poi Dog Pondering* (Texas Hotel)
3. **Mighty Lemon Drops** *World Without End* (Sire)
4. **Ballad Shambles** *Ballad Shambles* (Skyclad)
5. **Jazz Butcher** *Fishcoteque* (Relativity)
6. **NoMeansNo** *The Day Everything...* (Alternative Tentacles)
7. **Pogues** *If I Should Fall From...* (Island)
8. **"Polyp Explodes"** *cassette compilation* (Deadline)
9. **Cafe Noir** *Cafe Noir* (Gajo)
10. **Wigglies** *Psycho B cassette*
11. **Woodentops** *Wooden Foot Cops...* (CBS)
12. **The Clash** *Story Of...* (Epic)
13. **Salem 66** *Natural Disasters...* (Homestead)
14. **Phantom Tollbooth** *Power Toy* (Homestead)
15. **Primitives** *Lovely* (RCA)
16. **Glass Eye** *Bent By Nature* (Bar None)
17. **The Fall** *Palace of Swords* (Rough Trade)
18. **Pixies** *Surfer Rosa* (4AD/Rough Trade)
19. **Ziggy Marley** *Conscious Party* (Virgin)
20. **Pop Will Eat Itself** *Box Frenzy* (Rough Trade)
21. **Magnolias** *For Rent* (Twin Tone)
22. **Echo & The Bunnymen** *Bedbugs 12"* (Sire)
23. **Morrissey** *Viva Hate* (Sire)
24. **Alison Rogers** *cassette*
25. **All** *Allroy Sez* (Cruz)
26. **Robyn Hitchcock** *Globe of Frogs* (A&M)
27. **Pajama Slave Dancers** *Blood, Sweat & Beers* (Restless)
28. **Butthole Surfers** *Hairway to Steven* (Touch & Go)
29. **Bill Laswell** *Hear No Evil* (Virgin)
30. **Snatches of Pink** *Send In The Clowns* (Dog Gone)
31. **T-4-2** *Shockra* (Brighton Road)
32. **Tackhead** *Tackhead Sound System* (Nettwerk)
33. **Big Star** *Big Star's Biggest* (Line)
34. **Blue Aeroplanes** *Spitting Out Miracles* (Restless)
35. **Tar Babies** *No Contest* (SST)
36. **Midnight Oil** *Diesel and Dust* (CBS)
37. **Nick Lowe** *Pinker & Prouder...* (CBS)
38. **Luxuria** *Unanswerable Lust* (Beggars Banquet)
39. **Revolting Cocks** *You Goddamn Son...* (Waxtrax)
40. **Smithereens** *Green Thoughts* (Capitol)